DANCING STAR MAGAZINE

"the dance digest"

JULY 1955
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DIAGHILEV
from a transcript by
Nadine Nicolaeva-Legat

PLUS SPECIAL DANCE NEWS
ARTICLES & PHOTOS

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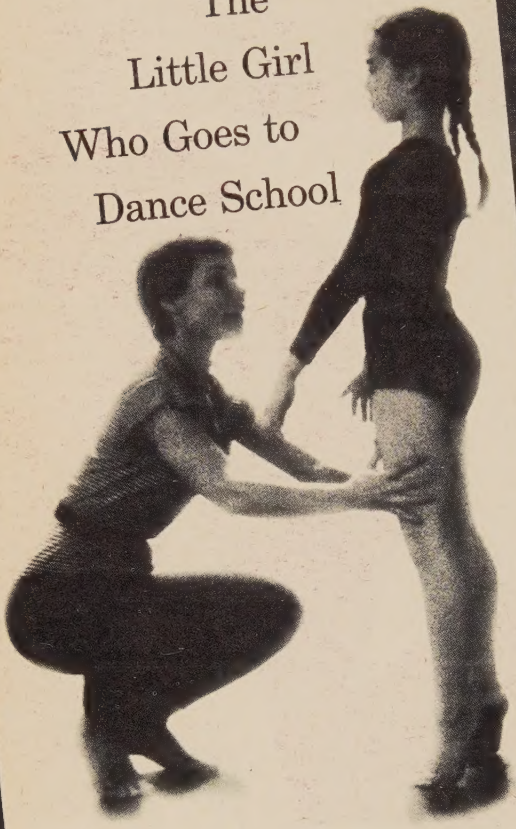

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THE COVER

The candid shot of Russ Saunders and partner was taken during the team's workout at 'Muscle Beach', California. A former Canadian diving Champion, Russ has had a colorful professional career which includes, dancing, teaching, motion pictures and modeling to name a few of his activities. He has been featured in many newspapers and magazines. This is the second time Dancing Star has run his picture on its cover—the first was in April 1953.

by

NADINE NICOLAEVA-LEGAT

[Part One of Two Parts]

The Editors take pleasure in presenting a transcript of a lecture given by NADINE NICOLAEVA-LEGAT, *one-time Prima Ballerina in pre-Soviet Russia, wife of the great* Nicholas Legat, *and at present an outstanding teacher of Ballet. This material was sent us by* Peter Craig-Raymond, *London Editor for* DANCING STAR MAGAZINE.

In his book on Diaghilev, Serge Lifar gives an account of his relationship with him and various reminiscences not only of his own but also from those who told him anything they knew about Diaghilev.

Lifar writes "For two months August and September I enjoyed the perfect rest of travelling through Italy with Diaghilev for my guide and Monsieur and Madame Legat as our companions. Such care, such solicitude, enveloped me that there were times when tears of happiness and joy would force themselves unbidden from my eyes. My memory will always hold this trip as one of the most important happenings in my life, one that did most to foster my spiritual development."

Before making this sincere confession, Lifar also admits, on page 426, that digressions have somewhat interrupted the chronological sequence of his story, and says "I return therefore to my Italian holiday in 1925." I have also noticed that the sequence of events was somehow erratic and sometimes misleading.

It is on this two-and-a-half months trip that I want to give a talk, it would be too much to call it a lecture. When we say lecture we imagine something instructive or useful, but what I am going to do is to recount a personal story, an opinion about Diaghilev and his character, whom I knew first as a friend, and later as a Director of his ballet company. I would warn you, however, that you must take it for granted that this is a purely personal judgment and story of this great man.

A caricature drawing of Serge Diaghilev.

This story might well be called "The Building of Serge Lifar." It can be considered as a supplement to the lines I have just read out of Serge Lifar's book on Diaghilev.

I feel that it portrays Diaghilev's nature and shows his boldness of mind which led him to carry out a decision.

Very few people know the true story of how Serge Lifar was built into a premier danseur in less than three months.

The last time that my husband and I met Diaghilev was in Russia in 1916, when he came to Petrograd (now Leningrad) to obtain artists for his new tour abroad. We met him at a tram stop in the Marsovola Pole, (Mars' Field, an enormous Field in the middle of the town where all the parades were held. He talked to us for a very long time, trying to persuade us to join him in this venture, but I would not hear of going abroad as we had only just returned from England, being delayed there by the war, and had to overcome many difficulties in trying to obtain permission to travel home, as there were no boats or trains available for public use at that time.

That same evening we consulted our great friend, the famous ballet critic and writer, Volinsky, on Diaghilev's proposal. Volinsky told us that he would change his opinion about us if we left our theatre during the war in search of the "Yellow Devil." I did not know what he meant by "Yellow Devil" and he commented that by this he meant "money." He thought that Diaghilev has tempted us with offers of money! This would not be the case, as Diaghilev never overpaid his artists.

One morning, nine years later in 1925, my husband and I were in our studio in Fitzroy Square, London, when Diaghilev walked in. He had just started his season in London and had come to ask advice and my husband's opinion about the possibility of turning Serge Lifar into a great figure of the Diaghilev Company. For a short time he had tried to build up a male dancer for his company. There was a young Irishman with a lively and rebellious nature, Patrick Key (who later became Anton Dolin) but Diaghilev was unable to control him and they soon parted company. Never giving in and so as not to lose time Diaghilev decided to raise a new figure in his company so as not to be completely dependent upon Anton. That was another peculiarity of Diaghilev — he liked to change the names of his artists if their names were not yet built up.

Having already lost Nijinsky, Massine and the Spanish Boy (who by the way was an inspirer of the choreography to "The Three Cornered Hat"), and now being unhappy about Anton, Diaghilev made up his mind to produce a new genius. He decided upon a young Russian boy from his corps de ballet. This young boy came from the South of Russia. Kiev was his native town, a very old, even antique city, renowned for its old monastery and churches. Many pilgrimages were made to Kiev, but apart from this the city itself was one of the principal centres in the South of Russia.

Serge Lifar was then a boy about 19 years of age and he gave us a display of his skill. He had a beautiful body, and an amusing, rather lovable face, with a little snub nose. He was a beginner in such a complicated art such as ballet.

Diaghilev came to my husband, being aware of Monsieur Legat's reputation of being a serious teacher. My husband took a liking to the boy and so did I. He was genuine, willing and ready to please. My husband gave his frank opinion — the boy was interesting, talented and showed decided promise, but he needed a great deal of training. "How long?" asked Diaghilev. My husband smiled and said "All his life." "Train an always learn! A dancer cannot be made overnight like a Minister or a Member of Parliament. He must work, work hard, and all his life."

Diaghilev said shortly, "I need him in two or three months time! Will you train him?" It was short and significant.

My husband replied, "I can teach him, but I am not a magician, and cannot turn dancers out like pancakes. Much will depend on him, and himself only."

Diaghilev said "I have a scheme. Will you both come to the Savoy Hotel, to have a talk?"

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We could go only very late, after the last house at the Coliseum, as we were dancing there with our own little company called 'Moscow Art Dancers', where Anton Dolin started his public career with me as my partner. Having received some experience and gained confidence with me he went back to Diagilev's company and danced as premier danseur under the name of Anton Dolin (not Patrick Key).

When my husband and I met Diaghilev later that evening he was charming and nervously excited. He told us about his scheme. After the end of the season he would disband his company for two or three months holiday and we — my husband, Diaghilev, Lifar and myself — would go to Italy, Venice, Rome, Milan, etc., and train Serge. We would give him as many lessons as possible, and I was to give him experience in double-work.

The next day Diaghilev set off for Paris, but from there he bombarded us with telegrams concerning the final arrangements of his project — fees, amount of instruction to be given, etc. We hesitated a long time before accepting the charge. The season was finished, the company dispersed and Diaghilev had taken Lifar with him to Italy. From Venice he again inundated us with telegrams until in the end we agreed to the proposal. We went directly to Venice, and to our great surprise, for his fear of water was well known, and the only way to the station was by gondola on the Grand Canal, unless one wanted to walk all the way, we found Diaghilev himself awaiting us, such was his anxiety to carry out his plans. He was most solicitous, and did all he could to make us comfortable. He chose our hotel for us, and although I did not much care for it, we were very comfortable. However, we soon moved into a Villa on the Lido. Diaghilev found an old disused theatre in which we could instruct Serge. It was in this distinguished but dilapidated establishment that we met for the first time the Artist Pruna, who was painting the decor for "Les Matelots" there. He also painted a portrait of Serge in a sailor's suit of a surealistic model of which my husband strongly disapproved. He particularly disliked the exaggerated long head with a square tray-like top.

(To Be Continued)

The Signature of Locality

by j marks

THE SAN FRANCISCO BALLET SEASON was the impressive dance event of the year, ending its run of performances at the War Memorial Opera House, Sunday, May 29th.

Ballet, much like opera, is an example of the tradition of theatrical splendor. Its usual impact is that of refined lavishness and grandeur. Of less abundant appearance is the ballet of stark emotions and contemporary artistic aims. With its 1955 Season, the San Francisco Ballet Company created a unity of daring implications between that form of balletic expression which is luxurious and that which is modern. Such heroic ventures cannot always utterly succeed. But the measure of success in this instance was magnificent.

One can hardly help but hearing comments from throughout the nation, for the San Francisco Ballet is hardly a local organization, which hint to the possible dependancy of this company upon the artistic productions of George Balanchine of the New York City Ballet. Such suggestive remarks do not, for me, bear much validity. The widely known affiliation between these two groups has in many ways aided both organizations. On the other hand, the facts of actual performance give no justification to this matter of dependency. To the contrary, Lew Christensen, director-choreographer of the San Francisco Ballet, has displayed if anything in this capacity a remarkable distinction and difference from his East Coast affiliates.

Generally speaking, the Ballet of this city possesses what is for me the major characteristic of a performing company—and a characteristic rarely seen these days—an enormous capacity for exuberant and genuine love of dance and theatre. A company largely composed of comparatively young, imaginative dancers, the performances project the utmost love of air-borne movement, physical freedom and vitality.

Two repertory works of the company demonstrate this point perfectly: 'Heuriger' and 'Con Amore'. In direct dance terms 'Heuriger' is for me the greater achievement, possessing a wealth of pleasingly boyant movement, plot without the intrusion of excessive literalness and some of the most joyous and rustic of the music from the orchestral literature of Mozart ('Les Petits Riens' and the 'German Dances'). I am less inclined to become absorbed by what Lew Christensen does to Rossini in his sophisticated and zany 'Con Amore' with a pretext by a very gifted and poised literary expert James Graham-Lujan, artistic director of the group. Here, the progress of plot outweighs the choreographic design. But this disbalance neither limits nor disrupts the basic cleverness of the total idea of this little ballet. The contrasts and ironies created by the execution of two episodes in a rather comic montage adds up to a perfect mid-19th century joke. The joke

however, is intentionally pointed at a somewhat lavish style of ballet, along with the appropriate extravangance of chariot, cupidon and Amazons.

In 'Heuriger' the sense of controlled celebration is predominant. The great charm of ballerina Sally Bailey is in every manner perfect for her role of the bride. Always a splendid master danseur in his careful support and strong execution, Gordon Paxman brings a carefree, youthful masculinity to his role as the bridegroom.

For 'Con Amore' there is the open and bountiful l' air de chambre in Naney Johnson's role of Mistress; while Mr. Paxman ages a little for his stooped characterization of her patient husband. In the counterpart Conrad Ludlow executes vigorous movements en l' air with a spirited defiance and robustness perfectly suited to his role of the Thief. Sally Bailey lends to her part as Captain of the Amazons the abundance of sauciness which created a splendid comic balance between the two characters.

The two Balanchine efforts of the season, both danced to the music of Stravinsky, are 'Renard' an opera-ballet and 'Apollo Musagete'. 'Apollo', like 'Renard', is new to the repertory. Exquisite in its neo-classical austerity and brilliant facility to transform dancers into components of design, this work featured Conrad Ludlow in a type of performance which, to my knowledge, he has not previously danced. Christine bering, dancing the role of Calliope, appeared this season for the first time in the capacity of a leading dancer. Lovely and petite in appearance, finessed technically she displayed a rather natural inclination to lose stage presence from time to time. With more experience this gifted young lady will certainly find her

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self in more outstanding roles.

'Renard' is a handsome score by Stravinsky, conceived in the spirit of folklorism. The pretext involves the efforts of a fox to entice a conceited rooster from his perch. The misfortune of the adventure is prevented by the friendly aid of a ram and a cat. There is no doubt that this Russian folk tale offers the composer excellent materials for his adroit composition and and rhythmically-complicated scoring for small orchestra. The choreographic potentials of the piece are quite another subject. For a variety of reasons I should say that 'Renard' is best performed as an opera alone. The work is so complete musically and dramatically in itself that any choreographer could hardly do other than intrude upon such musical absolutism.

Thus, 'Renard' presented its audience with a little disturbance. At first, much taken by Esteban Frances' imaginative costumes and masks as well as the fundamental implications of the tale, the absorption was splendid. But as the work progressed musically it failed to do so choreographically. Primarily, despite the English text well sung by the soloists, hardly a word was explicable. The progress of the story was for this reason lost. Then there was the problem of direction of attention. One constantly found himself seeking the presence of the singers. Next, the matter of costuming, over-loading the dancers and thus prohibiting full bodily freedom. . . and for such reasons, limiting the choreography.

Finally, the pretext of 'Renard' is sufficiently complicated to animate the Stravinsky score and libretto. The simplicity of the action does not effect the work musically because the composer is free to offer variations in vocal line and rhythmic development and pattern. This same simplicity along with the repetition of events is not so kind choreographically. The choreographer, encumbered by effective but massive costumes, could rely upon little more than generalized pantomimic gestures. I do not wish to dispute Stravinsky's aim of viewing his 'Renard' as an opera intended for dancers, but performance, at least in the Christensen adaptation of the original Balanchine setting, proved this aim impractical. (Page 247)

Gordon Paxman is very much in evidence in this series of photographs taken by Bill Cogan, *Dancing Star's* staff photographer during the San Francisco Ballet's spring season at the War Memorial Opera House. Actually, for the San Francisco Ballet, Mr. Paxman does the work of several.

In these photographs he is seen giving a pre-performance class to members of the company; he quietly talks to the dancers after class; after completing his make-up in the dressing room he goes onstage to partner Christine Bering in Balanchine's 'Concerto Barocco'. In the final photograph he takes a smiling bow with Christine Bering and Nancy Johnson on either side of him; but his work for the evening was not yet finished for he had other ballets to appear in.

The life of a ballet-master and premier danseur is a strenuous combination. During last year's Christmas performances of the full-length 'Nutcracker', Mr. Paxman cracked his shin and did not discover the injury until after the season. This spring, not yet fully recovered, he had to step into various other roles when Carlos Carvajal tore the ligaments of his foot.

LONDON FOOTNOTES

by

PETER CRAIG-RAYMOND

KISMET ARRIVES, and JOEL GREY

§ § § James Stephens, reminiscing on a meeting with W.B.Yates, remembered him in a bad temper. 'He pointed to a pile of books' Stephens recounts 'and explained that he wasn't going to read them, or do anything about them. 'People think' Yates complained 'that I love poetry, and that I must be very glad to get some. I don't love poetry. Why should I? It's the hardest work in the world, the most exacting, and the least rewarding that any intelligent person can undertake. I'm not interested in other men's verse. . . I can't conceive how any working poet can take the smallest interest in anyone else's verse.'

'Besides' ended Yates 'out of any hundred poets ninety nine and a half of them are no good, and the whole hundred of them despise and even loathe every other poet that lives.'

Apart from this being a good story, substitute the words choreography, choreographer and ballet in place of verse, poet and poetry . . . and you will understand why I quote Stephens quoting Yates.

The lack of interest evinced by choreographer (a) for the new works of choreographers (b to z) is almost equalled by the lacklustre mind I would bring, say, to a new Kathetine Windsor opus.

Preferring '55 flesh to ye-olde-Englyshe fiction, my attitude is conceivable. But why the choreographer's ignorance of rival choreography.

Another choreographer's work is admittedly, a threat. Is it not, equally a challenge, a lesson (good or bad) and part of the tide in which we swim?

If the choreographer evinces little interest in his brother-choreographer's work for the legitimate ballet stage, how much worse is his position regarding non-ballet choreography. The music hall, variety, cabaret, television and major musical all hold interest for the live choreographer.

Yet not one British choreographer attended the first night of 'Kismet'. Nor of the new Folies Bergere. Nor of the Palladium's season. Nor of many others.

Why?

Nothing of interest? The humour of Jack Cole's choreography for Kismet? The postage-stamp staging of some of the Folies routines? Almost any show holds something of interest to the dancer and choreographer.

It would be a minor, but welcomed, sign of new thinking in English ballet if choreographers saw more Kismets and worked less for kismet.

The show itself, presnted in London by Jack Hylton at the huge Stoll-theatre, is one of the best of its kind—amply proving the reasons for its staying power on Broadway. Alfred Drake we have waited a long time to see, the wait worthwhile. And the Jack Cole choreography to Borodin excellent all the way, often sparklingly humorous.

§ § § Sharing the variety bill at Val Parnell's London Palladium with Johnnie Ray is an obviously ballet-ically-trained entertainer named Joel Gray. Extremely young, Gray is a singer, dancer, mimic, comedian and thoroughly well-scripted artist.

His principal skit is on the 'good old days' and the backwardists. 'Forty years ago' he quizzes one eyebrow 'well, that was an important day in my life too. My father was born!' A philosophy to win Craig-Raymond's praise indeed!'

All this interspersed with agile ballet 'breaks' makes Gray's act as unusual as his success is—I think—assured. Yet another American to welcome as often as he cares to return.

§ § § Metro's 'Deep in my Heart' has had a really good month's run at the Empire here and, being out of town for the premiere, I caught it on the third-from-last night. I was quite amazed to hear this very average, far from 'first night' audience giving a round of applause to Jose Ferrer for his quite remarkable solo. I thought Cyd Charisse as wonderful as ever in the 'Desert Song' dance, but what on earth can one say of Toumanova's vamp?

§ § § The arrival of the Bulgarian Song

Elaine Fifield as Madame Chrysantheme and Alexander Grant as Pierre.
—Photo by Baron

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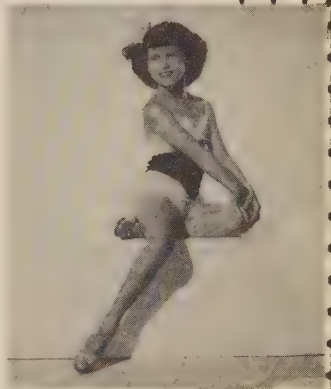

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& Dance Company was brightened by the will-I-won't-I flight of one of the troupe's dancers. He escaped the company's escort and sought political asylum here. But after three days returned to the company having decided that 'the West is not what Hollywood paints it.'

So here's a new attack on Culver City: you tempt the poor Reds. Perhaps those seeking asylum should be handed a visa and a Marilyn Monroe calendar simultaneously?

§ § § Only Britain's month-long newspaper strike lost nimble Australian ballerina Elaine Fifield her plaudits. The newspapers here gave such coverage to Svetlana Beriosova's major debut that 24-year-old Elaine might be excused her anticipation of similar treatment.

Certainly her appearance in Frederic Ashton's 'Madame Chrysantheme' would have won her a great deal of Fleet-street notice.

Just one of the thousand who lost by the mismanaged strike of a few electricians who put 60,000 newspaper employees out of work.

§ § § Sadler's Wells Theatre, lured by the decade's-worth of stage space the sacharine 'Les Patineurs' has taken at Covent Garden, has now mounted its own version of the skating ballet.

END NOTES . . .

. . . . The world premiere of Ashton's fourth new ballet this year, a new version of Prokofiev's 'Romeo & Juliet', will be the principal attraction at this year's Copenhagen Music and Ballet Festival. The ballet will be performed by the Royal Danish company. . . . The Paris Opera Ballet also announced a similar project, but with the departure of director Maurice Lehmann I doubt its realization. . . . Kenneth Melville, ex-Wells dancer, has joined Dolin's Festival Ballet. . . . Danilova again is with Festival as guest ballerina. . . . . Actors Equity have refused support to the Artists Pool for Industry—a new jobs-for-unemployed-artists scheme designed by several famous theatrical figures. . . . ●

(from page 242)

There is no uncertainty in selecting the most impressive work offered this season by the San Francisco Ballet. 'Jinx' wins such honors with a great measure. Unique and amazingly dramatic in theme, music and choreography, the ballet involves the misfortunes of a second rate circus. A juggler is in love with a wire-walking star, but she is dedicated to a young equestrian. In the mode of a symbolist Maeterlink drama (and with the same astounding atmosphere of subtle dramatic intensions), the juggler grows silent and apart due to his unrequited love. This withdrawn strangeness causes superstition to form about the juggler; the fact that he is present at accidents to the young lovers makes the anger of the performers burst upon him. Pursued by them, the tragic juggler is finally whipped to death. Now the mood changes suddenly while the weird little troupe buries the jinx, who is mourned only by the pathetic and devoted bearded lady. The resolution of the ballet displays the mysterious resurrection of the jinx. While the performers go through their acts in an hysteria of compulsion, the jinx is everywhere present, viewing the collapse and death of the young lovers.

Strangely enough, though Benjamin Britten did not write his 'Variations on a Theme of Frank Bridge' for balletic purposes, this music seems to serve Lew Christensen's gifted creative impulse far better than the opera-ballet score of Stravinsky. Without doubt the Britten score is different from and frankly inferior to the work by Stravinsky. But perhaps the very looseness of the formal structure of the 'Variations' along with its emotional impulsiveness makes it suitable for a unity with dance design; whereas the 'Renard' seems to declare its absolute existence each moment of its performance. Whatever the case, 'Jinx' occupies in the balletic repertory a very special position. Dealing first of all, with an effective but difficult situation, a great variety of emotions and dance styles are active. The spatial austerity of the cleverly lighted and staged first scene, showing the juggler apart, while the two lovers execute a brief pas de deux immediately sets the mood. Contrastingly, the pas de trois of the bearded lady, the

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Biographical Brief

Morton Seif (Modern Dance Reviewed) is one of America's leading young poets and literary critics. Acclaimed the 'most interesting young poet since Auden', his writings have been published in many literary quarterlies. In 1949 his book 'The Broken World' appeared and this year another is due.

Mr. Seif is founding director of Contemporary Dance Arts as well as editor and critic for Magazine Information Bureau.

strong lady and the tattooed lady, the pas de deux of the wire walkers, the ensemble capers of the clowns and ringmaster along with the pas de trois of the bare-back riders and equestrian are compelling and energetic. Gordon Paxman gives dramatic reality to his pantomimic role as the juggler; Conrad Ludlow executed his Equestrian with skill and feeling; while Christine Bering lent a wonderfully delicate femininity to her wire-Walker Star.

It was Fiona Fuerstner who carried the dramatic emphasis of the ballet with splendid and moving intelligence. Playing the role of a bearded lady is from the outset tremendously difficult; the possibility of absurdity is seemingly inevitable. But Miss Fuerstner not only avoided such misfortune, she rendered a characterization of pathetic and dramatic intensity. Memorial in the ballet is the moving burial of the juggler, with the bearded lady executing some of the finest movement this writer has seen in a long time; while the ensemble moves in a strangely modern processional, nodding heads with the axial concentration of the interpretive dancer. Such modern dance movement in the ballet was altogether refreshing: Miss Bering executes one contractual movement of the arms, repeated several times in her lament and hysteria, which gives a type of energy to the moment which no other gesture could possibly afford. With this combination of controlled traditional ballet movement along with the healthy influence of the modern dance idiom and an exquisite pretext, 'Jinx' gave subtle dramatic expression, clarity of conception and vitality to the season of the San Francisco Ballet. It stands as a typical example of what this able company has accomplished on the West Coast. ●

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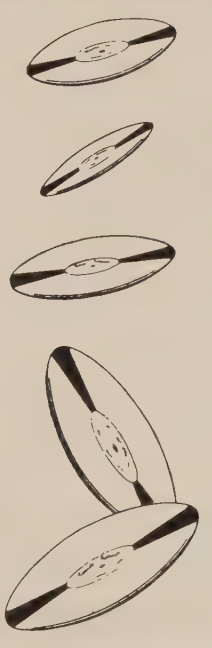

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(from page 248)

CHOREO '55 . . . during a recent trip to Los Angeles where I talked to many dancers of that locality, I was pleased to sit in on a rehearsal of the Lester Horton Dancers. Directed by Frank Eng, associate of the late Lester Horton, the group displays a wonderful effort to continue; what is more to further develope, and expand.

James Truitte, a dancer and the major source of retaining the Horton choreographies, along with Lelia Goldoni head the 1955 season.

The program which will begin by the time of this printing includes three new works 'Introduction to the Dance', a piece displaying Horton technique, 'Empty Chair' and 'Chunnggsville' all of which I did not have a chance to see. However I did see the major work of this season's efforts: 'Salome' with original music by Horton. What struck me immediately about this work is its essential difference. In terms of dramatic sequence, development of movement, and feeling, 'Salome' demonstrates again and again that Lester Horton was a man with a very particular type of insight.

I cannot honestly say that I was always happily aroused by the results of this imagination; nor can I claim to understand the intention of the technique as a whole. But despite any reservations, it remains that Horton has in his 'Salome', something different, disturbing and intentional to say. This quality alone should make us take notice, for individualism is the one quality rarely seen on the dance stage.

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Shown here in one of the group's usual uninhibited moments are- downstage, gentleman with engaging smile unidentified, June Wilson, Woody Sherwood, Joe Kirchen, Jaline, June Graham, Phyllis Conn, Mary Martinez and Rene De Haven. The girls are Dorothy Derben Dancers.

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Modern Dance Reviewed

MORTON SEIF

Modern dance is the most native American art. From this country its beginnings and first accomplishments have spread impulses felt throughout the world. Today, at mid-century, it stands poised on the verge of a great new era if it can break loose from certain rigidities.

First, there is the need for more inventiveness of form and approach to vitalize technical attainments which have begun to be taken for granted; then there must be the opportunity for young dancers and choreographers to strike out in new directions of their own, independent of the current fashions which are clustered around a handful of individuals and groups. It is time too for the public and agencies to recognize that modern dance is representative of our culture and should be considered an instrument of international exchange equal to any other art, to be judged by the level and diversity of its productions.

§ § § § § § § § §

May O'Donnell's concert at Hunter Playhouse highlighted this year's events. The premiere of 'Incredible Adventure' with a score by Paul Bowles showed Miss O'Donnell at her volatile best as a seductive magician in a work of exotic fantasy. This dance, portraying the liberation of a band of invisible spirits by a magician, and their joining him in his dream-play, and merrymaking, revealed Miss O'Donnell's sly comic gift, and may well become a classic. The tone of 'The Queen's Obsession' (Ray Green) was quite different; based on the sleep-walking scene of 'Macbeth', it was murky with horror and allowed Miss O'Donnell the fullest capacity for expressing torment and guilt through her unique tensions.

'Suspension' (Ray Green), taking its theme from a line in a poem by Eliot, was a taut exercise in form and design, constantly shifting patterns of individual movement, and points within them, regulated the ordered balance of the whole in maintaining harmony. The company possessed tremendous technical skill and mobile grace, especially in their reach through the torso and limbs. Nancy Lang, who has long been an important member of the troupe, emerged into her own to the point where she at times overshadowed Miss O'Donnell with her spectacular leaps (as in the delightful 'Legendary Forest' (Eugene Hemmer), and is ready to undertake what should be some exciting enterprises of her own. Her incomparably developed physique is infused with a thrilling quality of movement.

§ § § § § § § § §

Under Julius Bloom's steering hand, the Brooklyn Academy has become

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a leading showcase for modern dance, having presented so far this season Sybil Shearer, Merce Cunningham, Greco, Escudero, and others. Cunningham's concert consisted mostly of the dances which have won for him and his company their reputation for technical perfection—the virtuoso magnificence and range of bodily flexibility in 'Solo Suite in Space and Time' (John Cage), the kinetic fireworks of 'Collage' (Pierre Schaeffer), and Fragments' (Pierre Boulez), in which musique concrete on magnetic tape provides novelties of sound and silence. 'Minutiae' (Cage) was the only new work, a study in the movement of abstract masses in which Anita Dencks excelled. She and Viola Farber have become very efficient cogs of Merce's Machine, and when he finds the pushbutton of emotional force their talents will contribute to a powerful lyricism now unfortunately inhibited.

§ § § § § § § § §

Modern dance influences permeated Joey Harris's 'Barbara Allen' (Louis Applebaum), as done by the National Ballet of Canada. This young ensemble performed this contemporary piece with much more gusto than two Tudor Ballets seen on the same night. David Adams as the Witch Boy, and Colleen Kenney and Angela Leigh as two jealous witch-girls, gave superlative interpretations. A revival-meeting scene was compelling in its mood of fenzy.

§ § § § § § § § §

The Henry Street Playhouse is becoming an 'open house' for modern dance, and its performances have run the gamut. James Waring's tasteless compositions like 'Burlesca' and 'Jeux d' Enfants' were so ridiculous they seemed deliberate self-mockeries, but in 'Little Kootch Piece' two fine dancers, Marian Sarach and Sheldon Ossosky, redeemed his wild choreography, weird sound effects, and bizarre costumes in a sensitive 'science-fiction' exploration of how beings may move on other planets. In 'Intrada' a series of lunatic flights, Doris Thurston's strong dramatic projection rescued the work from total failure.

Marie Marchowsky's serious solos like 'Age of Unreason', based on the Goya Capriccios, and 'Femme Traquee' (Bartok) tackled rich material, but remained unfinished efforts, inferior to her expert ventures into mime, such as 'Three Amiable Foibles' (Bowles).

§ § § § § § § § §

Stravinsky's 'Histoire du Soldat', energetically conducted by Emanuel Vardi and ingeniously choreographed by Anna Sokolow, received a splendid staging at the 92nd Street YM-YWHA. Annabelle Gold as the Princess danced with immense sensual charm; sadly, she was disappointing in a later recital of her own works which lacked substance and variation. The loosely held wrists and indrawn shoulders which result from ballet training have considerably dampened Miss Gold's dynamic vigor.

§ § § § § § § § §

Both Bennington and Bard Colleges offered student programs; the former group has an extremely promising dancer in Paula Levine if her small stature does not limit her too severely.

§ § § § § § § § §

Linda Margolies was impressive in two numbers at the Educational Alliance: the ecstatic 'Trance' (Bowles), and 'Curley's Wife' (Blitzstein), in which, with Stuart Hodes, she recreates in dance terms an episode in Steinbeck's 'Of Mice and Men'.

§ § § § § § § § §

Off the beaten path, there was much of the feeling innate in modern dance displayed by Sweden's National Gymnastic Teams, which toured America this spring. The precise calisthenics of the womens' 'Ball Composition', which won a gold medal at the 1952 Olympics, could easily be enjoyed as an original art form of sports, which modern dancers could draw upon for inspiration. The relation of gymnastics to modern dance deserves further examination; a keen awareness of both exists in Sweden, which has developed some extraordinary dancers like Mms. Von Rosen and Cullberg.

It would be wonderful if the State Department's new theatrical exchange program could bring them to these shores. Perhaps at another time we can comment more fully on the foreign backgrounds of modern dance. ▪

★

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Pictured above is the corps de ballet in the waltz number 'My Hero' from 'The Chocolate Soldier' which was presented by the San Jose Light Opera Company on June 3rd and 4th at the University of Santa Clara. Soloists shown here are: Cathy Foster, Eleanor Floor and Gayla Grimaldi. Three girls on the left are: Karen Morrell, Marilyn Boise, and Peggy Cummings. Three on the right: Patricia Hoenes, Leslie Libby, and Kathy Haskel. All dances were choreographed and directed by Wana Williams and Leon Kalmus of the San Jose Ballet Academy.

JOSE GRECO

This is the fourth in a series of Informal Interviews with interesting personalities from the "World of Dance." The following interview took place in the dressing room of JOSE GRECO on March 26, 1955, at the Geary Theatre in San Francisco, California, where the Greco Dancers were appearing.

The editors of **DANCING STAR Magazine** have endeavored to to retain as much of their subject's personality as is possible in such an interview, and for this reason have resorted to a minimum of editorial "doctoring."

(The Second of Two Parts)

Q. Is there a shortage of males in the Spanish dance such as there is in the field of Ballet?

A. You know, the male dancer runs a great risk. I don't know where the legend comes from, but a man is supposed to belong to a different form of expression such as literature, music, etc., but when it comes to dancing, people seem to find it a little strange that a man should devote his life to this particular art. Why it is so, I do not know. Perhaps a few of the great male dancers who were courageous enough were a little strange. But this is not reason enough to discourage newcomers. Everyone is the way he wants to be in any walk of life. You can be a man of great integrity whether you are a great painter, poet, pianist or a great dancer. Yes, unfortunately, there is a great shortage of male dancers in Spain. I am trying my best to encourage newcomers for there is a great field for the Spanish dancer, as well as the male Ballet dancer.

Q. Mr. Greco, could you offer any suggestions as to how our American dance teachers might go about interesting more boys in the dance profession?

A. Yes. Try to impress upon the young student that to become a great male dancer is in itself an honor, and that he should maintain and cherish such an honor with dignity and integrity. That is what I try to do. We all have faults, weaknesses and many things that can be criticized about us, but you must never take away the illusion that there is an immense pride in becoming something great in the field of dance. I truly hope it will inspire the young male students to know that they have a friend in Jose Greco. As a matter of fact, today I am seeing a young boy of twelve, who is coming to audition for me. Although I explained that he was much too young, he said, "Well, not for now, but perhaps in a few years from now. Tell me if I'm wasting my time." Of course, no one ever wastes their time in the study of dancing — for this reason I thought I should see the boy.

JOSÉ GRECO with Nila Amparo

Q. I've noticed that quite often during a performance some one in the audience will get carried away with your dancing and call out in Spanish. Does this happen wherever you go?

A. Well, it happens whenever there are groups of Latin-Americans in the audience. They get so emotional that they can't help but shouting their joy.

Q. What is it that they shout out?

A. Well, it's either **Ole!** or **Eso es!**

Q. Sort of like Americans yelling "Bravo", in other words?

A. Yes, or **"you've sent me."** Or, **"you're in the groove",** is what you might call it in jive.

Q. Does this ever annoy the performer?

A. On the contrary, we feel that they have already become part of what we are trying to be.

Q. Mr. Greco, my curiosity prompts me to inquire as to whether or not you are interested in Bullfighting?

A. Very much so. As a matter of fact, a great deal of my style has been absorbed from the art of Bullfighting. By the way, Bullfighting is an art and not a sport. It is the way in which the bull is killed that makes it an art. I don't particularly

approve of it, but since it does exist I try to pick from the Bullfight the beautiful art that is behind it.

Q. It is a well known fact that there is a definite relationship between the technique of the Matador and the Spanish dancer. Would you say that the Matador has copied from the Spanish dancer, or vice versa?

A. Both have borrowed from each other. The Matador knows that to be able to move with elegance and grace he must have some rhythm and poise. The Spanish dancer to be able to dance as he should, is supposed to know how to stand still, with poise and with elegance. It is very difficult to stand still before an audience and make them enjoy your particular poise. Likewise, the Matador has great difficulty in being able to stand still in front of a ferocious bull. But when he can dominate that animal — that is where poise and sensitivity of rhythm make him a true artist. That is what the Matador and the Spanish dancer have tried to absorb between them.

Q. You have already answered my next question which was: Americans look at Bullfighting as a ruthless sport. You have said that it is not a sport, but an art.

A. It is an art. You see, the Spanish are not afraid of death. They know that the animal will eventually be slaughtered for its beef. But this particular animal is trained for the bull ring. It has good care. It has good feed and then comes the time when it has to go and it goes gloriously.

Q. Have you, yourself, ever had a desire to go into the ring?

A. No, I haven't. As I said before, I don't really believe in bullfighting and I have too much love for animals to want to show the superiority of my intelligence over an animal who has only courage.

Q. Mr. Greco, the other day, during a TV interview, you said that the most thrilling moment of your dance career happened in Copenhagen when your company took something like fifty curtain calls. Would you tell our readers just how this came about?

A. This was in 1949, the initial year of my own company. I can't really say how this came about, except that the entire audience was probably shocked at having seen something as vivid, as pure and as gay as the type of performance we gave. Perhaps it was one of those rare moments in life when there is this magnificent contact, where the artist is perfect, the audience is perfect and receptive and evrything is in harmony. But it is a fact that at the end of the show, after everyone had taken his bow — the flowers that were thrown on the stage I will never forget. The tribute that the entire

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city paid us was incredible. Our success at this time was so unique that almost everyone in the theatre business and on the newspapers commented on it.

Q. What about hobbies — do you have one?

A. My only hobby is taking 16mm motion pictures of all the places I visit. I never seem to get enough of a place. I never have the time to really see these places, so perhaps I recapture all this through my films.

Q. Do you have any theatrical superstitions?

A. Oh, I don't believe I do. This is where I thank my American influences in having been brought up in America. We are a practical race of realists. I don't think it wise to be superstitious. It is merely an admission of a weakness.

Q. Are you scheduled to make any more motion pictures, Mr. Greco?

A. Well, they are always there whenever I want them. Unfortunately, I can't undertake any of these assignments because my contract now runs until the middle of 1956.

Q. As a final question, what are your immediate plans insofar as your dancing is concerned?

A. I am staging, recostuming the show in order to give it a completely new concept. In other words, the Jose Greco fans are going to see a completely new production beginning next season.

(End of Interview)

SCHOLARSHIP WINNER

Barbara Blum, 14-year-old daughter of Mr. and Mrs. Charles J. Blum, 2350 Goldsmith, has been awarded the 1955 honor scholarship of the Emmamae Horn Dance Studio for a summer of study at Ballet Russe de Monte Carlo School of Ballet in New York. A student at Pershing Junior High School, Barbara has been studying ballet for seven years and has appeared in a number of dancing roles in recitals and on civic programs.

AMERICAN SOCIETY of TEACHERS of DANCING

The following teachers have been added to the faculty of the American Society of Teachers of Dancing's 77th Annual Conference in New York City Aug.7-12 at the Hotel Sheraton-Astor. Lillian Cushing, Betty Ann Gentino, Harriet James, and Catharine McVeigh. There will be educational features by Dr. Shailer U. Lawton, Gerald E. Deakin and Bob Vorreyer.

● The Raoul Pause Studio of Dance in Oakland, California is holding an 8-week Master Class July 5th thru Aug. 26th. Featured on the faculty are Raoul Pause, Kyra Nijinsky, Marc Wilde and Eva-Ann Jiminez.

● 'Family Night' was presented by the San Leandro School of Dancing, June 10th.

● The Academy of Dance in San Jose held its 7th annual Recital June 18th at the Montgomery Theatre.

● The Florelle Batsford School of Stage Dancing presented 'Summer In Paree' at the Paris Theatre in Oakland, Calif. on June 5th.

● Matilda Meyer's Dance Revue was held June 19th at the Richmond Memorial Auditorium. The show was a benefit for the Y.M.C.A.—Y-Teens Camp Fire Girls.

Teachers' and Students' section

READERS, LIKE CRITICS, ARE ENTITLED TO THEIR OWN OPINIONS

Editor:

The review of our Peters Wright Dance Theatre Program gives me the opportunity, as welcome as it is rare, to say something about dance that needs to be said.

When will people, especially dancers, learn that DANCE is as great and wide and diversified as the human race and that each teacher or choreographer does with it what is prompted by his or her emotions (however keyed) and guided by what understanding of the art he may possess!

'Modern Dance' came upon the scene as a liberating force; do your own dance, it said to many, and therefore it cannot be pinned down to thus and so, not to a replica of any of the great dancers' works, nor forced into any particular mold, the form of each dance being governed by its subject. 'What do you dance?' was the greeting of primitive man that we read of in our dance histories. What you dance you are!

'Dance as communication' one of the oft repeated tenets of the new dance, gives us the impetus to say whatever we want to say in terms of whatever movement we may choose to use.

Since I was able to communicate to your reviewer 'great humanity and sincerity' and if my two Dancing Commercials won his commendation (a Victorian looks at the modern world!) something of importance was achieved!

Yours,
Lenore Peters Job,
San Francisco, California.

Although Phil Van Swoll, at 16, already has some ten years of dance training to his credit, he plans to keep right on with his studies of Tap, Ballet and Tumbling. A serious dance student, Phil practices an average of two hours daily. He is also a fine pianist and plans to make a career of the theatre. A student of the Coralene Duane Studio in Oakland, California, Phil recently came in second in the Grand Finals of the Marin Dell Amateur Hour (Dean Maddux). —Romaine

MAMBO FIESTA PARTY

Lew Serbin of the Dance Art Co. in San Francisco held a gala Mambo Carnival and Fiesta party May 19th at his picturesque home.

Over 100 guests, including dancers, writers, artists, musicians, singers and friends spent an exciting afternoon and evening of dancing and entertainment.

MAGAZINE NOTE:

Rod Quiros who writes a column for this magazine recently had an article titled 'Terpsichore and the Hog Butcher' (pertaining to the dance in Chicago between 1837 and 1900) published in Vol. 9—No. 2 of the Chicago Review.

●

The Contemporary Dancers of San Francisco will close its summer series with the July 31st concert, after which, the company will tour a number of California cities including, Berkeley, San Jose, Monterey, Carmel, Santa Barbara, Los Angeles and San Diego.

• **DANCE TEACHERS — *PLEASE NOTE*** •
You are welcome to send **NEWS** and **PHOTOGRAPHS** of yourself and your students to these pages. All material will be considered for publication, but none can be acknowledged or returned. **PHOTOS** should be **CLEAR** and **GLOSSY**. Mail to: **STUDIO EVENTS, % DANCING STAR, 376 Almaden Ave., San Jose, California.**

Be sure to read TAP DANCING IT'S NOT JUST A RACKET in the Aug.-Sept. issue of Dancing Star.

DANCING STAR'S
Circulation
is NATIONAL!

CECCHETTI COUNCI of AMERICA (East Coast)

The Cecchetti Council of America will hold a One Week Refresher Course July 10th thru July 15th at the Park Shelton Hotel in Detroit, Michigan.

The course will cover all grades and will be conducted by CCA board members. There will be special classes for teachers in 'Kinder-Ballet', little folks preparation work for Cecchetti technique.

Faculty members include: Yurek Lazowski, William Dollar, Muriel Stuart, Christine Du Boulay and Celia Franca.

For additional information write to: Sylvia Hamer, 603 East Liberty St., Ann Arbor, Michigan.

DANCE MASTERS of OHIO

Club 16, Dance Masters of Ohio, held a one-day meeting May 15th at Turkey Foot Island Club in Akron, Ohio. After a brief meeting dinner was served on the club's porch. Due to a number of recital commitments a number of teachers were unable to attend the get-together.

Marie Miller, club treasurer netted $400 from her recital which she turned over to the Euclid Glenville Hospital. Mrs. Miller will travel to England the last of June where she will visit with Anton Dolin.

Club members extend their sympathy to Virginia Stephens Jones and Clemente Brown who recently lost their mothers.

Pictured above are some acrobatic students of the Sylvester G. Smith School of Dancing in Chicago. The girls also study Tap from Miss Renee Urban. Lower row, left to right: Mari-Anne Bouda, Judy Jane Stalf, Marie Adams and Patsy Kitz. Second row: Mary Ann Kment and Maureen Mori. On top: Linda Lestina.

STUDIO EVENTS

The Kiernan School of Ballet in Trenton, New Jersey, presented one performance of 'Giselle' and 'Les Patineurs', featuring Betsy Schumann, Teresa Zelt, Carol Haney and Francis Kiernan, director and choreographer, in principal roles. The date was June 8th.

▲ ▲ ▲

Basil Valvasori at this writing is in Buenas, where he is busy studying the newest Latin dances. He says in part: ...*'enjoying this great, wonderful city that just shines and shines by night, with all the glories of Broadway and, then some. Getting a few new slants in Tango. Next stop Rio, Brazil then to Havana, Cuba and more study. On to New York, then home to Canada. . .'*

▲ ▲ ▲

Fran Scanlon will conduct a Summer Course for teachers featuring a Tape Recording Clinic Hour from June6th to Aug. 19th at his new Chicago studio.

▲ ▲ ▲

The Academy of Ballet in San Francisco will present 'Summer Concert' with guest artists, including the Marin Symphony Ballet, on June 28th at the Marines Memorial Theatre in San Francisco.

▲ ▲ ▲

The Kehl School of the Dance in Madison, Wisc. will present its 75th Diamond Jubilee Revue at the Orpheum Theatre, June 22nd. The program will honor three generations of the famous Kehl family.

▲ ▲ ▲

The Nina Tinova School of Ballet in N.Y.City offers a Summer Course for teachers and students from June 27 to July 27.

▲ ▲ ▲

The Ballet Repertory Dancers made their debut May 22nd at the YMHA. The group consists of seven dancers: Susan Haddad, Delores Link, Barbara Schepacarter, Mary Vegh, Patricia Walker, Howard Gaboury and Alek Grubb. Choreography is by Arthur Mahoney and Thalia Mara.

After an absence of five years, Mr. Mahoney is returning to the stage as a dancer.

NOTE: Thalia Mara has been commissioned to write a second book for Doubleday-Garden City Books titled, 'Second Steps In Ballet'.

▲ ▲ ▲

Harrison Muller, well known dancer and choreographer is one of several top-flight teachers who will be conducting classes at the Jack Stanly School in N.Y.City beginning June 20th. Mr. Harrison specializes in Modern-Tap, Eccentric, Musical Comedy and T.V. Technique.

DANCE MASTERS of AMERICA

Dance Masters of America will again sponsor two national conventions. The West Coast convention will be held in San Francisco at the Sir Francis Drake Hotel from June 26th thru June 30th.

A partial list of faculty members includes: Eugene Loring, Mary Ellen Moylan, Eddie Gay, Danny Hoctor, Anatol Joukowsky, Forrest Thornburg, Adelaide L. Fogg, Bob Kimble, Gene Rollins, Bill Cassidy, Margaret Ketchum, Guillermo del Oro, Don Le Blanc, Jeff Jeffries, Rae Stevens and A.J.Weber.

The East Coast convention will take place at the Hotel Roosevelt in New York City from July 30th thru August 5th.

One of the many special features will be the Advertising Clinic which will be held daily from 2 to 6 pm. Here, teachers will be able to consult with representatives from Promotions by Riverdale (DMA's advertising agency) about advertising ideas, layouts, etc.

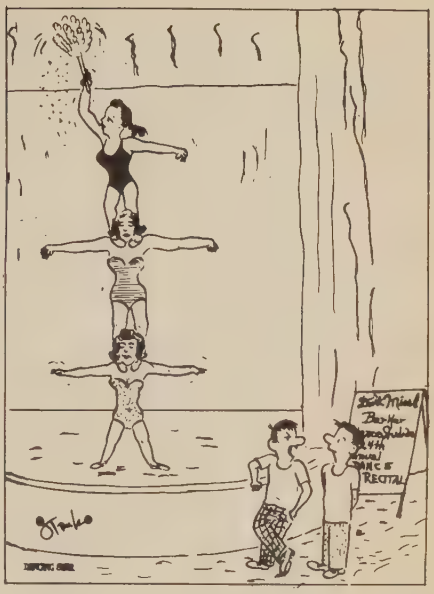
Following is a partial list of faculty teachers: Mary Ellen Moylan, Maria Nevelska, Orest Sergievsky, Helen Wilson, Olga Ziceva, Earl Atkinson, Gerald Cummins, Helyn Flanagan, Danny Hoctor, Jack Stanly, Jane Hart, Ruth & Eddie Hanf, Steffi Nossen, Ray Hamilton, Bill Cassidy, Bob Kimble, Emilie Sarles, Kathleen Dinneen, Gene Rollins, Edith Royal , Mary Morlock and Marie Lasseigne.

For complete information write to Mr. Leroy H. Thayer, Secretary-Treasurer, 601 N. Division St., Salisbury, Md.

UNIQUE ADVERTISEMENT

On the inside front cover of this magazine you will find a reproduction of an ad prepared for Selva & Sons which is running in Parent's magazine (circulation over 1,625,000).

The ad is especially slanted to parents and points out the many advantages a child has who attends any of the many fine dance schools throughout America.



'I understand the dusting part cuts down considerably on their tuition.'

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS

The Chicago National Association of Dance Masters will hold its 43rd Annual Summer Session and Convention at the Bal Tabarin Ballroom in the Hotel Sherman, Chicago, Illinois from Aug. 2nd thru Aug. 19th.

There will be special lecture classes of importance to dance teachers and a Certificate of Attendance will be issued to all attending the Refresher Course.

A partial list of teachers on the CN ADM faculty follows: Ruth Page, Nathalie Branitzka, Eileen O'Connor, Anatole Chujoy (editor of Dance News), Dr. Luba Morgan, Jack Stanly, Zenia Zarina, Jane & Roye Dodge, Willy Blok Hanson, Tommy Armour, Donald Sawyer, Byrnes & Swanson, Dorothy & Bob Canessa, Mariam Marmein, Al Gilbert, Allan Howard, Phyllis Kapp, Bob Kimble, Ann Barzel, Homer Babb, Bill Cassidy, Charles Bockman, Bill Watson, Bobby Ziegler, Gertrude Hallenbeck, Sylvester Smith, Jim Kinsella, June Rold, Jim

(page 270)

SWEET PETITE & DAINTY

Intermediate Tap Routine for
Children 5 years and over.

by Al Gilbert

MEAS.	COUNT	TERM
		STEP FIVE
33	1	Step R to side R
	2	Step L next to R
	3	Step R to side R
	4	Curtsy L back of R
34	5-8	Reverse Meas. 33
35	1	Step R to side R, facing Stage R
	2	Knee kick up, facing stage R
	3	Toeback L straight back, still facing Stage R
	4	Knee kick up, facing stage R
36	5	Toeback L straight back, still facing Stage R
	6	Knee kick up, facing stage R
	7	Step L, facing downstage
	8	Step R together, facing downstage
37-40		Reverse Meas. 33-36
		STEP SIX
41	1	Step R to R
	&2	Shuffle L
	&3	Ballchange L-R
	&4	Ballchange L-R
42	5-8	Reverse Meas. 41
43	1	Step R to side R
	2	Step L next to R
	3	Step R to side R
	4	Step L next to R
44	5	Step R to side R
	6	Step L next to R
	7	Bend knees
	8	Straighten up
45-48		Reverse Meas. 41-44

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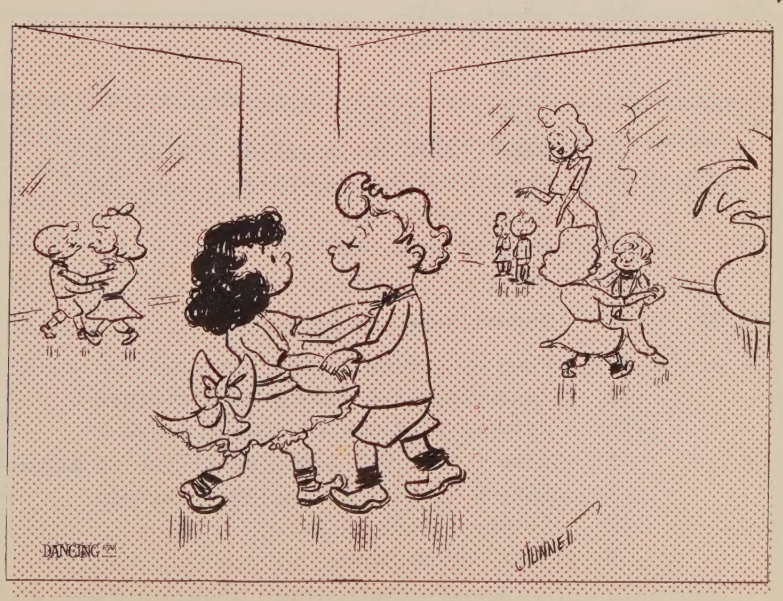
STEP SEVEN

49	1	Step R to side R
	2	Kick L cross front R
	3	Step L to side L
	4	Kick R cross front L
50	5	Step R to side R
	6	Toeback L cross back R
	7	Step L to side L
	8	Toeback R cross back L
51	1	Step R to side R, beginning R walking turn
	2	Step L, making ½ R walking turn
	3	Step R to side R, completing R walking turn
	4	Clap hands



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(CNADM from page 267)

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Complete information may be obtained by writing to Chicago National Association of Dance Masters, 32 W. Randolph St., Suite 1610, Chicago 1, Ill.

DANCE TEACHERS!

The enlightening article: "YOU OWE IT TO YOUR CHILD!" should be read by the parents of every student in YOUR school . . . SAVES YOUR TIME (by answering numerous questions) HOLDS YOUR STUDENTS (by better understanding) MAKES YOU MONEY (by helping to hold your students longer)

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52	5-8	Reverse Meas. 51
53-56		Repeat Meas. 49-52
		STEP EIGHT
57	1	Tap R heel to side R
	&2	Ballchange R-L
	3&4	Repeat 1&2
58	5&6	Repeat 1&2
	7	Lunge R fwd
	8	Hold
59	1	Step L to side L
	2	Drop L heel while making L spot turn
	3	Step R, after completing L spot turn
	4	Step L next to R
60	5-7	Reverse Meas. 59
	8	Hold
61,62	1-8	Repeat Meas. 57,58
63	&1	Flap L, moving toward Stage L
	&2	Ballchange R-L moving toward Stage L
	&3&4	Reverse &1&2 moving toward Stage L
64	5	Step L straight back, still facing Stage L
	6	Step R to side R, facing downstage
	7	Curtsy L back of R
	8	Hold finish pose

■

—An AL GILBERT routine. P.O. Box 36479 Hollywood 36, Calif.—

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